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MADONNA OF THE ANNUNCIATION
Museum Appropriation, 1929

Pisan, 14th cen.

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ANOTHER STEP FORWARD

FOR half a century the Rhode Island School of Design has been busy developing the comprehensive and ambitious dream of its founders. This included three divisions: a school, a museum and a library. One need not repeat in these pages the phenomenal success which it has achieved or the growth which it has enjoyed. It can be noted that the institution now occupies eight buildings, that its school numbers almost nineteen hundred, its teaching staff is large and important, its equipment is noteworthy, its library numbers 7,198 volumes, and its recently built museum building houses a choice and beautiful collection which brings distinction to the institution and great pleasure to visitor and student alike. Much of this was said at the time of the Fiftieth Anniversary celebration last fall, but it bears repetition at this time.

The close of the first fifty years of growth finds it advisable and necessary to make several changes, to provide for the larger growth of the future. The most important one at present is the division of the administrative duties by the Board of Trustees. Under the new plan the administrative affairs of the School will be in charge of Mr. Royal B. Farnum, with the title of Educational Director; and Mr. L. Earle Rowe will have charge of the Museum and collections, with the title of Director of the Museum.

Mr. Farnum's affiliation with the School brings a well-known educator, of long experience, and one who is intensely interested in the work of the School of Design. Under his leadership the School will enjoy every opportunity for healthy growth along the lines which for fifty years have proved so comprehensive and so readily adapted to changing conditions.

The Museum also will benefit largely under the new plan, for it will have undivided attention of an administrative head, who can devote his time to its many interests.

What has been done in the School and

Museum in the past fifty years is but a beginning. The larger growth of each section of the institution is the certainty of the future. To meet this, the institution must adapt itself to new conditions and grow with the increase of public interest.

A PISAN MADONNA

HORACE WALPOLE, in a letter to William Mason, the poet, dated May 12, 1778, wrote, "Nations at the acme of their splendor, or at the eve of their destruction, are worth observing. When they grovel in obscurity afterwards, they furnish neither events nor reflections." If we substitute the word "city" in place of "nation," the quotation is particularly applicable to the Italian city-states, such as Genoa, Siena, Florence, Venice and Pisa, to mention only five. The part that each played in the life of the early Renaissance was indeed a fascinating one.

The recent acquisition by the Museum of a wooden statue of the Madonna brings us in touch with Pisa in the fourteenth century. The visitor of today finds Pisa a sleepy old town on the Arno, with little evidence of the great part she played in the politics and life of that century. It was a time when her argosies swept the seas, and brought rich freights to the city, even some of the ancient marbles which Vasari tells us about, that Niccolo Pisano found so full of inspiration. The Arno also served Florence, and Pisa claimed tribute on any merchandise which came to the City of the Lily by water. Pisa's wealth grew apace, her armies conquered neighboring cities, her scholars and artists triumphed each in his own field. Such rapid success and growth naturally lasted but a short time, when after ill-success in war both on land and sea, and after frightful visitations by plague, Pisa sank into the background, the symbol of her passing being the removal to Florence by Grimaldi in 1362 of the great iron chain which had been placed across the Arno by the Pisans.

The part played by Pisa in the history of art is an important one, her sons, adopted and natural, being leaders in the new ex-

pression of the early Renaissance, especially in sculpture, both at home and in other cities. This is particularly true of the Pisano family.

It has frequently been the practice of writers on early Italian sculpture to place so much emphasis on the work of the Pisani that they quite overshadow any of their contemporaries or pupils and draw the attention away from many earnest and lesser sculptors whose work deserves more than passing attention. Some of the anonymous works which bring so much pleasure to the traveller in Italy are in marble, while many more are in wood. In the latter class, partly because of the perishable nature of the material, many sculptures are badly damaged, and the polychromy which once helped them to fill an honored place in church or shrine, has been defaced, covered with later coats of paint or, worse yet, removed by scraping or acids. It would be foolish indeed to look too long for a wooden figure in its pristine beauty or condition, but when we come across an excellent specimen, we certainly need to study it, not only for the merit it possesses as a work of art, but because of the way it illustrates the general feeling towards art of the period which called it forth.

A wooden statue recently added to the permanent collections of the Museum is of this class. It was made by some unknown master of the Pisan school and dates from about 1350. There are certain characteristic details in the handling which remind us of the work of some of the great men, but one would be bold indeed to assign a definite name to the sculptor. What interests us far more is its grace and beauty, and the treatment of flesh and drapery. That it was executed by someone working under the influence of the Pisani, particularly Nino Pisano, is readily seen, especially in the high forehead, the rather pointed chin, the flat planes of the cheeks and the high cheek-bones. In the treatment of the dress there are the rich folds which betray the influence of French Gothic; and it is well known that the Pisani were influenced by the great work of the north.

Perhaps the greatest contribution to the story of wooden sculpture which Pisa made was the series of Annunciation figures which her artists created. Pisa invented a fresh treatment in which we find the figure of the angel Gabriel and one of the Madonna not made of the same block of material but detached, being intended for installation on consoles; sometimes together on one bracket, making a group, sometimes quite separate from each other, but always with an architectural setting. Both figures are represented standing, the angel Gabriel offering an unusual opportunity for rich color with his vari-colored wings and rich drapery. The Madonna stands with her prayer-book in her hand. She is simply clad, the folds of her garments as noted above, both reminiscent of French Gothic, and particularly treated in a way best adapted to the material used. These groups were very popular and many must have been made to supply the demand. A few still exist, in whole or part, especially at the Museo Civico at Pisa.

The figure in our Museum differs from the Madonna usually seen in these groups in several respects, first in the more Gothic nature of the drapery, and secondly in having the hair covered by her veil, whereas most of the Madonnas in these groups have the head uncovered. There are many things in common however, such as the youthful type, the pose, the simple drapery covering the figure to the feet, and in particular, the characteristic type of face which was so distinctly Pisan.

It is not for this bulletin article to discuss the religious enthusiasms which created the appreciative spirit of the day. We can, however, realize the intense emotional feeling, and the influence of the teaching of St. Francis with its trend towards mysticism. It is the sense of mystic worship and the Gothic line which betrays the older feeling. It is the sweetness of the young girl who receives the message, and evident naturalism which reveals the working of the new spirit of the Renaissance.

Pisan artists, some named and others anonymous, carried her influence to many

centers in Italy, such as Florence, Siena, Padua, Cremona, Milan, Bologna and Orvieto. We do not know for what church or city our figure was created, but we find it true to a high standard.

For more than a century Pisa fixed and influenced the general development of sculpture and it is a pleasure to see its great merit, not only expressing itself so happily in marble, but in the more humble material, wood, which in the trecento was such a popular medium of expression.

L. E. R.

THE MILLER BEQUEST OF FICTILE IVORIES

THERE are various paths of devotion to the cause of art, most of them well-traveled. Occasionally an original spirit hews his own trail or clears an unfrequented way to the common goal. Such a service to art was that of the late Frank W. Miller, who for many years supplied museums and colleges throughout the country with careful reproductions of the world's art treasures. So skillfully was he able to give the texture and color of stone, wood and ivory to a plaster cast or waxen replica that the verisimilitude to the original was astounding, and the student unable to visit the galleries and cathedrals of Europe could get an excellent idea of their treasures.

In 1926 Mr. Miller presented to the Rhode Island School of Design twenty-three reproductions of ivory diptychs. By his bequest, the Museum now acquires facsimiles of twenty-seven other ivories. In these half a hundred examples the student may trace the development of ivory carving from the 4th to the 15th centuries.

From late Roman times there have survived a series of ivory diptychs, or tablets of two leaves, which were sent as presents to eminent persons by the newly elected consuls on the occasion of their inauguration into office. They usually showed the consul standing under an arched canopy or seated in his curule chair, holding the *mappa circensis*, or the napkin which he threw into the arena as a signal for the

commencement of the games. Reproductions of seventeen of these diptych leaves may be seen among the fictile ivories given to us by Mr. Miller, from that of Boethius, consul at Rome in 487 A. D., to that of Basilius, consul at Constantinople in the year 541. Diptychs were also made for the celebration of a marriage, and in the diptych of Nicomachus and Symmachus may be seen the memento of such a union between two Roman patrician families.

Ivory carvers turned from consular diptychs to ecclesiastical diptychs by a natural transition. These Christian diptychs were used for the lists of the baptised, bishops, or benefactors. In some cases, consular diptychs were adapted to church uses by slight changes. Our collection contains an example of such a palimpsest in the reproduction of the diptych preserved in the cathedral of Monza in which the consul has been given a tonsure, his sceptre topped with a cross, and in a band of inscription has been christened St. Gregory. A fascinating early Christian ivory is the so-called diptych of Rambona, now in the Vatican, which shows the Crucified Christ, with the mourning Mary and John, the personified Sun and Moon with torches appearing over the arms of the cross, and beneath it, Romulus and Remus being suckled by the wolf.

In the 8th century, Mohammedan zeal against images communicated itself to the eastern church, and ivory carvers moved to the more friendly atmosphere of western Europe. Of these Carolingian ivories, that form the bridge between the Byzantine and Gothic work, there are several represented in the collection, in particular a fine book-cover in which the beardless Christ tramples a lion and a dragon under foot.

A triptych and several plaques give us some idea of religious ivories of the Gothic period. The use of ivory was not confined to the church, however, and of secular ivories there are none more delightful than the little mirror cases, whereon are pictured episodes from medieval romance. The Miller bequest includes reproductions of five of these mirror cases, showing

knights assaulting the Castle of Love with roses for weapons, the God of Love crowning two of his devotees, knights tilting in tournament, and lovers meeting or riding together depicted at the tender moment when the swain chucks his beloved under the chin!

Dignity and humor, archaism and grace are all to be found in these ivories. They are a treasury not only for the student of sculpture but for the student of history, of manners, of period costume, of religious symbolism. We are happy that Mr. Miller was not only a lifelong friend of art but a friend of the Rhode Island School of Design and know that his thoughtful bequest will be of value to many future generations of students.

M.A.B.

some can make larger gifts than others; but those who do what they can, have the thrill of seeing their treasures, large or small, where they will be preserved, and where the visiting public may have ready access to them at all times.

One of our loyal supporters in this way was William H. G. Temple, who in 1926 placed in the museum his collection of family china. This included specimens of English Staffordshire printed ware, Chinese Chien-Lung ware and "Sino-Lowestoft," to use a term which is somewhat misleading. The most important part of the gift was a part of a set of "Sino-Lowestoft," which was decorated with the coat-of-arms of the State of New York. This included coffee and tea cups, saucers,



TEAPOT WITH COAT-OF-ARMS OF NEW YORK

Chinese, 18th cen.

Gift of Mr. William H. G. Temple, 1926

THE TEMPLE GIFT OF ARMORIAL CHINA

ONE of the most encouraging things about the growth of an art museum is the loyal way it is supported, and especially the share which so many want to take in its growth. Naturally circumstances vary with different people, and

creamer, sugarbowl, tea-caddy, teapot and a soup plate; in all, numbering thirty-three pieces. That so many pieces of the set should survive the stress and wear of years is unusual, and pieces with the coat-of-arms of New York State are not common.

The type of china represented by this group presents to the lover of antiques a number of fascinating points. It brings

one into contact with the china trade and clipper ships of New England, with the great factories of Ching-tê-Chên and the busy mart of Canton, the interpretation by the Chinese artist of the coat-of-arms, and above all, the love of our ancestors for these distinguished types of china.

It was not so long ago when we called the entire class of china to which this belongs "Lowestoft" after a little town on the east coast of England, where it was erroneously thought it was made, or at least decorated. The term does belong to a type of china, but not this one. Later when its Chinese origin was proved both for manufacture and decoration there was used the term "Sino-Lowestoft." At our present state of knowledge the best term is "armorial china."

The chief interest of the design centers in the painted coat-of-arms. A recent article in *Antiques Magazine*, (January 1929),* by Ruth Ralston, discusses it at length. The coat-of-arms was considered by the New York Provincial Congress in 1777, and was brought to its accepted form in 1778. In general there is a central cartouche with a figure of Liberty on the left and Justice on the right. Above the cartouche is an eagle with spread wings standing on the world, and below is a scroll bearing the word "Excelsior." On the cartouche is a mountain, above which is seen the rising sun, while in the foreground is a roadstead with several ships at anchor. The design as interpreted by the Chinese decorator varies considerably in detail. The general features are kept, except that the cartouche carries occasionally the proper design, or the initials of the owner, or a spray of roses. The scroll is lengthened and the legend is omitted. A spray of flowers usually appears in the beak of the eagle. The two figures are characteristically Chinese in the drawing of the eyes and hair. The dress is not understood, and as has been pointed out by others, the shading on the skirt of Justice makes the artist give her on the china a divided skirt. An-

other addition, perhaps to please his Occidental customer, or to add a note of color, is the pair of striped shields, not at all accurate in their details. Miss Ralston raises the question as to whether the Chinese artist worked with the official arms as his model, or from the old New York coins. Certainly the strong adherence to the same design and the fixed color scheme, which is uniform throughout the series, suggests that one design was made in America for use in China. In any case, the reading of Miss Ralston's article is of interest in connection with the Temple china.

The set, like all of its kind, was made at Ching-tê-Chên on the Yangtze River, not far from Canton. Here for centuries was the center of porcelain manufacture, since the source for the materials was close at hand. If we can believe the report of Tang Ying, written in 1728, who was superintendent of the Imperial potteries, there were potteries there first in the Han dynasty. Not only were the more precious porcelains made there which are now the joy of collectors, but also more ordinary material, especially much that has reached Europe and America through the seaport of Canton. That there were merchants in Canton who catered to foreign taste, and took orders for execution at Ching-tê-Chên, is seen from the advertisement which Miss Kimball has quoted from the *Providence Gazette* of May 12, 1804.* Where the decoration was done is also open to question, as certainly much painting of design was done at Ching-tê-Chên, but probably most of the armorial china at least received its decoration at Canton.

It is not altogether clear by what port of entry the china reached America, but probably through Boston since, according to Mr. Temple, the china had been in his family for three generations. This would check up with the date of the manufacture of the china. The Temple genealogy runs as follows: John Temple (1738-1776) married Hannah Nichols. They lived in Reading, Mass. Their son Timothy (1775-1832) married Lydia Locke of Lexington,

*See also *Bulletin of the Metropolitan Museum of Art*, vol. 22, July, 1927, p. 190 sq.

*Re-quoted in *Antiques Magazine* for January, 1929.



UNE RUE À L'ISLE-ADAM

French, Contemporary

Gift of Miss Ellen D. Sharpe, 1929

by Louis Riou

Mass. William Temple was born in 1813 and married Olive Guild. Miss Abby Ann and Mr. William H. G. Temple were the members of the last generation of the family. This would indicate that the china was purchased either by Mrs. Hannah Nichols Temple for her own use or as a present for her son. It is, however, possible that Timothy Temple purchased the china at the time of his marriage and removed to Providence at or near 1812. If the china was purchased as late as that, it might have been purchased in Providence, and so might have come in one of the vessels engaged in the China trade belonging to the Browns, perhaps the "George Washington," the "Rising Sun," the "John Jay" or the "Ann and Hope." Their bills of lading repeatedly mention cases of china as part of the cargo. Messrs. Brown & Ives have courteously made search in their early records, but no direct sale of such a set to Timothy Temple has as yet been found.

It may seem that undue detail has been gone into in regard to a set of china, and that much of the detail is archaeological rather than artistic. It has been well said that "the aesthetics of an age are quickly superseded, but the human document remains of perennial interest to mankind." It is a fact that antiques are human documents, and that through them our early American ancestors still express their likes and ways of living, that give them their permanent interest. Thus even a china teapot opens up many avenues of interesting investigation.

UNE RUE À L'ISLE-ADAM

by LOUIS RIOU

THE Paris Salon, which opened its doors on April thirtieth, presents to the visitor much the same features which have received the severe judgment of the art critics in the past. There is the same technical ability, but a dearth of originality or inspired expression, the same labored effects, the same painting for exhibition

purposes. Even the artists who are the present day leaders are not exhibiting works which are going to bring much credit to them. Much of the work in the Salon which is open to this criticism is evidently imitative and weak. Fortunately here and there are paintings, especially of the younger men, who have produced something different. One must not expect to find geniuses, but it is a real pleasure to come across able painters who have ideas, see and feel for themselves, secure all the technique they need, and then independently express themselves to the best of their ability. On the work of such men, even if they never become leaders, has progress in French painting been made in the past.

There are a number who might well deserve attention, and one of these is Louis Riou, whose painting, "Une Rue à l'Isle-Adam," has just been given to the Museum by Miss Ellen D. Sharpe.

Riou belongs to the generation of artists who did their share during the World War and came out of that experience with perhaps a greater appreciation of life and of his opportunities as a painter. Evidently he lost none of his intense desire for work, for his record since 1918 has been a busy one.

The artist has shown a great versatility in his work, now painting from the nude, now working in still-life, especially flower studies. He has produced a number of compositions some of which he has had the opportunity to execute, as for example, at the Chateau de Pradines in Provence. But his happiest work was done in landscape, showing him to be an interpreter of life and scenery of distinction. Like other Frenchmen before his day, he went to Algeria and stayed there at work for two years. But he is especially known for his paintings of the South of France, and especially for those of the Ile-de-France, one of which is the painting under discussion.

The little village of l'Isle-Adam lies on the left bank of the river Oise, about twenty miles from Paris. It has a population of about 3,600, and has a long history.

It gets its name from a castle built there on one of the islands of the river in 1069, but which was destroyed in the Revolution. There is much that is picturesque there besides, being far enough from the metropolis to be typically provincial and altogether delightful for the artist.

Riou has been frequently before the public, exhibiting as early in his career as 1920 at the Galerie Berthe Weill in Paris. He has also exhibited in several of the Salons, beginning as long ago as 1921.

The success of a painting lies not alone in its pictorial interest, but in the ability of the artist to feel emotion and understanding before his subject and to convey some understanding of that emotion to the person standing before the canvas. It is this element which is so sadly lacking in much Salon material; it is the presence of this very element which gives Riou's work its success, and which coupled with his skill of hand and knowledge of technical method, makes him a distinctive figure in the younger generation of French artists.

TWO DRAWINGS BY MENZEL

THE name of Adolph von Menzel is one which occupies a high place in nineteenth century art in Germany, especially in that period covered by the reign of Frederick the Great. His work is so highly prized by collectors in Europe that not much of it has crossed the Atlantic, and so it is but little known here. No survey of the artistic growth of the period, however, can neglect him and his work, not only because of the new note he added to the current idea of historical painting, but especially because of his unusual drawings. This was easily proved by the Menzel Memorial Exhibition, held in Berlin in 1905, where a selection from over four thousand drawings were shown. In these, as well as in his lithographs and his wood-engravings, he showed a genius for observation and a spirit of ridicule and satire which has placed him in a class with Hogarth, Gavarni and others of similar genius; at least so he seems in the field of German art.



ARTIST IN STUDIO

Gift of Mrs. Gustav Radeke, 1928

by Adolph Menzel

The satirical note just mentioned does not run through all his work any more than it did through all the drawings of those with whom he has been compared. There are naturally many studies for compositions to be executed in oils, especially those which had to do with court life at Potsdam and San Souci, and particularly with Frederick the Great. In addition there are many more intimate ones, studies of things of great interest to the artist, in fact many portfolios of them; and especially numerous finished drawings in which the artist appears as one of the characters. One of these showing an artist in his studio, palette in hand, with three other studies of heads, has recently been received by the Museum as a gift from Mrs. Radeke.

There are many still living who knew Menzel, who recall his bald head with the fringe of beard of later years, his short stocky figure, the tireless energy, the keen eyesight and the sureness of touch of the master. Fond as he was of catching the fleeting instant, of presenting naturalistic rather than studied poses, he must have

sincerely enjoyed the opportunity to draw the head of the old lady in the foreground, who is busily engaged in stifling a yawn. Hardly less well handled is the young lady on the left who is adjusting her hat, or the bearded head in the rear on the right.

The faces delineated are certainly individual but not particularly beautiful ones. There is the beauty of experience and of understanding but not of body. The drawing therefore is a true expression of the artist for, if we recall his remark to Hubert von Herkomer, we find him saying, "There is nothing going on in a pretty face worth drawing."

The sheet of sketches, perhaps from a notebook, which was given in 1928, offers two studies of women's faces, one of a working woman to the waist, and a study of a man's sleeve and hand. This sheet is signed by Menzel with his initials, but is not dated.

Menzel as a young child was precocious with his pencil, early mastered both the arts of lithography and wood-engraving, carried on his work in drawing with the

crayon and proved his genius in the fields of water color and in oil. The handling of line, of light and shade, and of form is indeed very strong; and the drawing is all the more appealing because it takes the visitor directly into a studio.

Like other artists of the nineteenth century Menzel has suffered somewhat at the

cold and severely academic. He is so distinctly national in his expression as to warrant Germany's love of him and his work. His genius raises him above the men of his day into one of those figures, who have added to our artistic heritage, and been no small factor in the moulding of art expression of our day.



SHEET OF SKETCHES

Gift of Mrs. Gustav Radeke, 1928

by Adolph Menzel

hands of the modern critic, especially some of those who prefer the later mode of expression. He has been accused of "fussy pre-occupation with undigested fact" in his drawings, a rather peculiar claim when some of the modern drawings are considered. But Menzel did hold his place in his day and generation, and his best work will be cherished because of his influence and his inherent merit.

The period of Menzel's life was a long one for he was born in Breslau on December 8, 1815, and died in Berlin on February 9, 1905. During that period German art passed through many transitions, chief of which were the classical expression as seen in the work of Cornelius and Overbeck, and the widely extended influence of the Munich school. Menzel's share in this was that of a genius along original lines, a pioneer in the growth towards naturalism, and the leader in the revolt against the

NOTES

Election of Trustees.—At the meeting of the Corporation of the Rhode Island School of Design, held on June fifth, Miss Margaret Shove Morriss and Dr. G. Alder Blumer were re-elected for a term of service until 1935.

Mr. Gilman's Resignation.—Mr. Roger Gilman, who for ten years has faithfully served the School of Design as its Dean, has presented his resignation to take effect on July fifteenth. He has for some time contemplated a change which would give him an opportunity for research and literary work. The Rhode Island School of Design has accepted his resignation with regret, and the general feeling of every one was voiced by the Governing Members at the Annual Meeting on June fifth, who voted to place on record their "deep appreciation of the long, faithful, wise and ever courteous service" of the Dean.

School Graduation.—The graduation exercises of the School were held in Memorial Hall on the evening of May twenty-ninth. The principal speaker was Mr. Henry R. Palmer. Sixty-seven received diplomas, six received postgraduate certificates, and twenty-eight were given certificates. Four scholarships were awarded and seventeen prizes were distributed.

Exercises for Saturday Classes.—The rapidly increasing size of the School, added to the difficulty of properly caring for the many children who have attended the Saturday classes and their relatives and friends, led the School this year to arrange for special exercises for them quite apart from the graduation exercises. They were held in Memorial Hall on Saturday morning, June first. The special feature of the exercises was a talk on "How Color Came to the World," which was given by Miss Mary R. Lucas, of the Providence Public Library. At these exercises twenty-two scholarships were awarded for use in the Saturday classes. These scholarships were given for progress made and high quality attained.

The School of Design and Fontainebleau.—The School has been represented at the summer school of Fontainebleau for several seasons by qualified graduates. These have made enviable records. The latest of these is Mr. Richard C. Niebuhr, who attended the School of Architecture at Fontainebleau in the summer of 1928, and was awarded one of the eighteen diplomas given in a class of fifty-four.

THE LIBRARY

Among the acquisitions by gift or purchase to the Library, since January 1, 1929, are the following books:

Baneat, Paul—*Le mobilier Breton*. n. d.
 Blossfeldt, Karl—*Urformen der Kunst*. n. d.

Boehm, Max von—*Miniaturen und Silhouetten*. 1925.

Chandler, J. E.—*Colonial architecture of Maryland, Pennsylvania and Virginia*. 1892.

Clouzot, Henri—*La miniature sur émail en France*. n. d.

Corpus vasorum antiquorum, v. l. n. d.
 D'Ardenne de Tizac, H.—*L'art Chinois classique*. 1926.

Dufréne, Maurice—*Les intérieurs français au salon des artistes décorateurs*. 1926.

Dussler, Luitpold—*Signorelli, des Meisters Gemälde*. (Klassiker der Kunst).

Fenollosa, E. F.—*Outline of the history of Ukio-Ye*. 1901.

Follot, Paul—*Les intérieurs français au salon des artistes décorateurs*. 1927.

Francis-Lewis, Cecile—*Art and craft of leatherwork*. n. d.

Fry, Roger—*Cezanne*. 1927.

Gauthier, Joseph—*Manoirs et gentil-hommiers du pays de France*. La Bretagne. n. d.

Gauthier, Joseph—*Manoirs et gentil-hommiers du pays de France*. La Vallée de la Loire. n. d.

Greenwood, W. E.—*Villa Madama*. n. d.

Isham, N. M.—*Early American houses*. 1928.

Jones, E. A.—*Old silver of Europe and America*. 1928.

Kelly, J. F.—*Early Connecticut architecture*. 1924.

Kelly, J. F.—*Early domestic architecture of Connecticut*. 1927.

Köhler, Carl—*Praktische Kostumkunde*. 1926.

Lapauze, Henri—*Ingres, sa vie et son oeuvre*. 1911.

LeClerc, Leon—*Le mobilier normand*. n. d.

Lugt, Fritz—*Marques de collections de dessins et d'estampes*. 1921.

MacCartney, M. E. de—*Recent English domestic architecture*. 1908.

MacFall, Haldane—*History of painting*. 8 v. n. d.

McComb, Arthur—*Agnolo Bronzino*. 1928.

Markham, C. A.—*"New" pewter marks and old pewter ware*. 1928.

Milani, L. A.—*Il R. Museo archeologico di Firenze*. 2 v. 1912.

Miller, W. D.—*Silversmiths of Little Rest*. 1928.

M.S.P.

*Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe

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Annual Members who pay annual dues of \$3.00

ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY

The Library contains 7,198 volumes, 17,517 mounted photographs and reproductions, 5,168 lantern slides, and about 4,845 postcards. During the months of June, July and August the library is closed.